

KERAMIC STUDIO

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SYRACUSE, NEW YORK

October 1908



THE Design Competition closes the first of this month, we are looking forward to a feast of good designs, as it is now nearly two years since our last competition.

Much has been done in this time in the way of study and practice and never before has there been so much good instruction in ceramic design.

The summer is over and the harvest gathered, it remains only to learn the value of the summer's gleanings and to transmute the golden grains of summer jottings into the bread of winter work. There is still for belated students much to learn, here and there, of seed pod, fruit, of late Autumn flowers and leafless trees. Many color schemes to garner from Autumn landscape and atmospheric effects.

We call attention to the set of six arrangements for china of birds and flowers in Japanese style decoration, by Miss Emma A. Ervin. We are giving each in three sizes to facilitate the use of these designs on various size articles. The simplicity, directness and good spacing of these studies are worthy of notice.

"A Study in Grey and Pink" referred to in the study of Vintage by Mrs. Vance Phillips will appear in the November issue.

We regret that the "Happy Study Hours" have had to be omitted so long on account of illness of the author. If nothing further intervenes, they will be resumed in the November issue.

The first (October) number of *Palette and Bench*, younger sister to *KERAMIC STUDIO*, was issued the 20th of September. It was well received and promises to be still more successful than *KERAMIC STUDIO*. The November issue will contain, besides the color supplement "Dutch Interior" by Castle Keith, and the regular instruction in oils by Mr. Curran and water color by Mrs. Nicholls, Cast Drawing, Frederick Baker; Modeling, Charles Pike; Study of Trees Bare of Foliage, Wm. Coffin; Miniature Painting, Wm. J. Baer; Japanese arrangement of flowers, Mary Averill; Illumination, Florence Gotthold; Stencil, Nancy Beyer; Finger Rings, Emily Peacock; and Cross Stitch Embroidery, Mertice McCrea Buck.

NATIONAL LEAGUE OF MINERAL PAINTERS

THE time has come when League members if they wish to gain the greatest benefit from membership must work out the problems given in the study course, which has been mailed to every member whose name appears on our Roll.

Our Chairman of Education has compiled this little booklet containing the necessary information in regard to the League, the study course and the shapes to be used so carefully that it would seem there could be no possible misunderstanding and it is hoped that every member will

take advantage of the criticisms offered by the League. The League officers have done their part, now it is the members turn to work. Ruskin says, "Never depend upon your genius; if you have it, industry will improve it. If you have none, industry will supply the deficiency."

Some persons have undoubtedly a natural appreciation of the beautiful in line and color harmony but with most of us the faculty must be developed. To any one however a knowledge of the fundamental principles of design will bring greater pleasure and an increased joy of living. This knowledge cannot be gained without work and to those who have solved the first problem "Facts from flowers" has come a better realization of what this factual representation of nature means to the designer, each one having interpreted these facts according to his own perceptions and therefore having something entirely his own for future use.

Those who have not yet solved this first problem will have a few days in which it may be done after receiving this number of *KERAMIC STUDIO*.

Every member is entitled to the study course booklet and a copy of "hints to beginners" and the year book. If for any reason you have not received yours send in your name at once and receive it by return mail.

Send all designs for criticism to President of the League.

MARY A. FARRINGTON.
4112 Perry Ave., Chicago.

STUDIO NOTES

Miss Jeanne M. Stewart will, on October 1st, open a studio at 437 Arcade Building, Seattle, Wash. and will teach there during the coming year. Instruction will be given in her Chicago studio, and studies rented, by Miss Jane Laurence.

Mrs. Henrietta Barclay Paist will, on October 1st, open a Department of Ceramic Art in the St. Paul Institute of Arts and Sciences. It is gratifying to see Art Schools thus give special courses of ceramic instruction.

Mrs. H. A. Magill of Magill & Ivory, New York, will sail October 1st for Paris and will remain abroad for a few months. Miss Jessie L. Ivory has purchased the interest of Mrs. Magill, and will continue the business at 297 Fifth Avenue.

Miss Fannie M. Scammell has removed her studio from 118 Waverly Place to 150 Fifth Avenue, room 407.

SHOP NOTES

A representative of the *KERAMIC STUDIO* recently called upon Reusche & Co., and found that Mr. Reusche, Sr., had just returned from Europe with many novelties in the way of glazes, crystallizations, etc. The exhibition should be of great interest to all teachers of Ceramic Art. These specialties brought over by Mr. Reusche represent the Pottery Industries of France and England and the Glass and Pottery Industries of Germany, Bohemia and Austria and range from the little Bohemian Glass up to the larger shapes in pottery.



VINTAGE, BY CARL J. BLENNER

L. Vance Phillips.

BY allowing the tokay grape to suggest the color scheme there will be a play from a deep tawny red through a violet-red half-tone into transparent yellowish reflected lights. The last named will be the background note used lighter and greyer than in the grapes. The hair will be a dark red, which, in painting, will take on the reflected yellowish color in the lights, a red Auburn in the deepest shadows, suggesting the deepest red of the grapes, while the violet half-tones complete the color scheme. The cool tones find their natural place in the medium shadows where the violet, which is a blend of blue and red, contains the element of coolness so pleasant to find in all half tones. A clear creamy flesh tone will be in fine harmony. The darkest color note will be the rich drapery in a deep violet red of a specially warm tone.

Either a panel or plaque will be suitable for this head, certainly a flat piece of china, since it is essentially a wall piece, a picture and not a decorative study. A delicate tracing can be secured by the use of Italian tracing paper, graphite transfer paper and India ink. On the dull side of the tracing paper draw in outline the chief features, the general masses of shadow in the hair, the important folds in the drapery and indicate the subtle touches which suggest the form of the hands. With adhesive paper fasten the drawing at the upper edge and under this lay the transfer paper, dark side down. Over the rather dark surface place white tissue paper that the line of the drawing may be clearly seen.

To the usual flesh palette add Blood Red Ruby, Blue Violet, Pearl Grey, Yellow Ochre, Meissen Brown and Brown Green. Use the last two in connection with Pearl Grey in the background. In the white drapery Pearl Grey, with the deepest shadows of Violet and Blood Red or Violet and Carnation. The high lights of the dark drapery Blood Red, half tones Blood Red and Violet and the deepest shadows Meissen Brown and Ruby, the former predominating. The same colors will find place in the same manner in the grapes with Pearl Grey and Brown Green in the leaves. The background mainly Pearl Grey and Yellow Ochre, shading into Brown Green at the left and Brown Green and Blood Red at the right. This to repeat the leaf color at the left and the drapery tone at the right. The color should be so managed that there is no limit of abruptness in color or line where the background approaches the figure, and this in order to keep the attention directed to the face, where the chief interest should be. This interest is sustained by the clearest and purest colors being used in the face and hair and a brown tone, produced by the use of greys and violets, being the accessories.

Three or more fires are needed to develop this study. The management and the selection of oils together with the laying of color and the general ideas of the amount to be accomplished at a sitting is given in detail in the treatment of the decorative figure. A study of these paragraphs will aid the student in all but the laying of the flesh tones. This will be found in "A Study in Grey and Pink,"* the one difference in the treatment of the flesh being that ochre should be washed in in one of the flesh paintings in "Vintage" to gain that added warmth needed to make a complete harmony of warm tones.

*This study will appear in the November KERAMIC STUDIO.

The Bouncing Bets designs without title on page 138 are by Hannah Overbeck.



Palissy cistern in the South Kensington Museum. From French Pottery and Porcelain by Henri Frantz.

BERNARD PALISSY.

It is an undeniable fact that the work of modern craftsmen is, with a few striking exceptions, inferior to the work of the artisans of the past. This is true in all crafts, and in ceramics it is much to be wondered at, because of the tremendous progress of scientific as well as practical knowledge. Ceramic secrets of the past are rapidly melting away under the searching light of modern investigation, and it is not to so-called lost secrets that the inferiority of the present work is due, but perhaps, in a great measure, to the ease with which every artist, with the help of an elementary instruction in the manipulation of clays, can develop good bodies and glazes, so that being satisfied with tolerably good and artistic first results, he does not strive for the production of real works of art. There is also the difficulty of getting for handicraft a remunerative price when factories are turning out by machinery and with the help of ordinary workmen, so much work of real artistic merit, if not of great technical value. If individual artists are dependent on their art for a livelihood, the problem of making their work pay, while striving for a perfection in workmanship which can be acquired only after years of labor and experimenting, is not a problem to be solved very easily. These difficulties will have to be overcome, according to circumstances, either by carrying on two different kinds of production, one purely commercial, the other purely artistic, so that the profits of the first will cover the expenses of the second, until such time as the art work reaches the degree of technical perfection which will insure financial returns, as well as glory and reputation. Or, when possible, such leisure time as can be taken from a regular occupation, will be devoted to art work, and the mind being free from financial worry, the object will not be to produce much, but to produce something technically as well as artistically beautiful. However this may be, patience and the determination to thoroughly master the technical difficulties of the work will be required. Old craftsmen often spent a lifetime experimenting at haphazard to obtain certain results and during this long period they became such experts in the technique of the work that, when the goal was finally reached, works of perfect workmanship were produced. To-day results are in a way obtained much more easily and rapidly, too easily perhaps, artists cease striving for improvement before perfection has been reached and the work remains work that could be done by almost everybody.

One of the greatest figures in the history of ceramics is Bernard Palissy, "the potter of Saintes." His strange and erratic career, his distressing failures in



VINTAGE—BY CARL J. BLENNER

From a Copley Print Copyright 1901 by Curtis & Cameron, Boston.

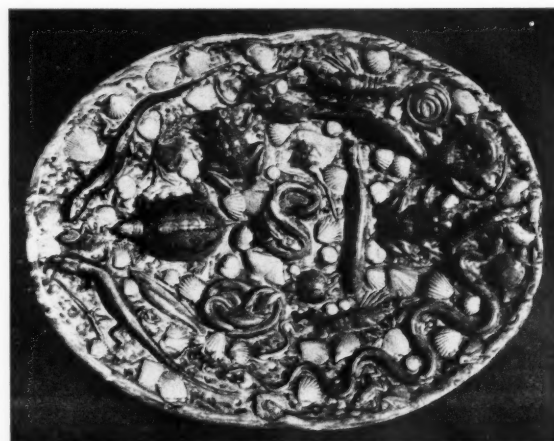
the research of a white enamel which he thought would make a perfect pottery, the great reputation he finally acquired as a potter, although he had not found the ideal substance which he strove for so many years to discover, all these are so many lessons to craftsmen of all ages.

Born in 1510, Palissy was a painter of stained glass and a land surveyor by profession. During the early part of his life he travelled through the different provinces of France, as was the custom among skilled artisans who wished to become familiar with all the processes and materials used in their handicraft. He settled at Saintes about 1542 and began his researches into the composition of enamels.

"Twenty-five years ago," he writes in his Memoirs, "I was shown an earthen cup turned and enamelled, so beautiful that from that moment I entered into dispute with myself, remembering many things that certain persons had told me, making mock of me, when I was painting pictures. Now, seeing that these were no longer much wanted in the part of the country where I dwelt, and that neither was glass painting in great request, I began to think that if I found out the invention of making enamel, I could make vessels of clay and other things of comely favour, as God had granted me to understand somewhat of portraiture; and from thenceforward, without care that I knew nothing concerning argillaceous earths, I set myself to search out enamels like a man who gropes in darkness."

And during fifteen years he continued to grope in darkness and there is no reason to believe that he ever found what he was working for, but he learned to produce work of absolutely individual character and strong originality and of great technical perfection.

Palissy does not give any description of this beautiful cup he had seen, which filled him with such enthusiasm and transformed the glass painter into a potter. Some critics have supposed that it was an Italian faience. Henri Frantz in his "French Pottery and Porcelain" thinks it was one seen in Germany, perhaps at the Hirschvogels' in Nuremberg. But it is doubtful if any of these wares with which Palissy must have become familiar during his travels, would have made such a strong impression upon him. Tin enamels were then made in Italy and Germany, opaque enamels at Limoges and specimens could not have been such great rarities. It seems more natural to conclude with L. Solon, in his "French Faience" that this wonderful cup was one of the then very rare Chinese porcelains which were beginning to find their way



Palissy dish with reptiles and shells. From M. L. Solon's French Faience.

to Europe and could occasionally be found in the houses of nobles and princes. The marvelous translucency and whiteness of the ware was undoubtedly what impressed Palissy so strongly, but he made the mistake of believing that these qualities were due to an enamel of special purity and whiteness, a mistake which prevented his experiments from ever resulting in success. However there is no doubt that he developed glazes of wonderful limpidity and brilliancy.

"Upon which," he relates, "another misfortune befell me, causing me great annoyance; which was that, running short of wood, I was obliged to burn the palings which maintained the boundaries of my garden, the which after being burnt I had to burn the tables and the flooring of my house in order to cause the melting of the second composition. I was in such agony as I cannot express, for I was utterly exhausted and withered up by my work and the heat of the furnace; during more than a month my shirt had never been dry upon me. Even those who ought to have helped me ran crying through the town that I was burning the planks of the floors, so that I was made to lose my credit, and was thought to be mad. Others said that I was trying to coin false money, and I went about crouching to the earth, like one ashamed."

And further "The mortar in the walls of my furnace being full of flinty pebbles, these felt the strength of the heat (where my enamels were beginning to liquefy), and split into many pieces, making many outbursts and many explosions in the said furnace. Now as the fragments of the pebbles flew against the stuff on which I was working, the enamel, which was now liquefied and in a glutinous state, took in the said pebbles and attached them with itself over all the parts of my vessels, which otherwise would have been found beautiful."

"Palissy," says Henri Frantz, "had put his last resources into this batch; he had borrowed the wood to fire it; he had engaged the services of a potter for whose keep he was responsible and whose wages he owed, and he had his own wife and children to feed. After being at first ill with grief he plucked up all his energy again, and having earned a little money by the exercise of his trade of glass making, he attempted another batch, which in its turn failed, cinders having stuck to the pieces. To obviate this he invented a sort of earthen lantern, still in use at the present day under the name of sagger, and thus he at last achieved the production of his first faiences, covered with a marbled enamel; later his rustic basins or dishes, ornamented with snakes, frogs, lizards, fishes and all those



Palissy dish. Collection of Geo. Salting, Esq. From French Pottery and Porcelain by Henri Frantz.



WISTARIA PANEL—HENRIETTA BARCLAY PAIST

(Treatment page 128)

admirable rustic pieces to which he owes his great renown. His chief preoccupation was then to imitate Nature with a touching realism and an extraordinary care for truthfulness. Speaking of his lizards, Palissy writes that real lizards often came and admired them; and concerning a dog that he had made he says that "many other dogs began to growl on seeing it, thinking it to be alive."

There are slight differences of opinion about the nature of the glaze used by Palissy. According to Solon, he had given up all hope of producing a pure white enamel, and used to the end nothing else than the "galena" or lead ore used then for all common pottery such as was made near Saintes by numerous earthenware makers, a thick glaze of a light yellowish tint. Brongniart believed that there was a small amount of tin in his enamel, but Deck maintains that he used tin but rarely and only to tone down the crudity of some colorings.

According to this author, his glaze was composed of

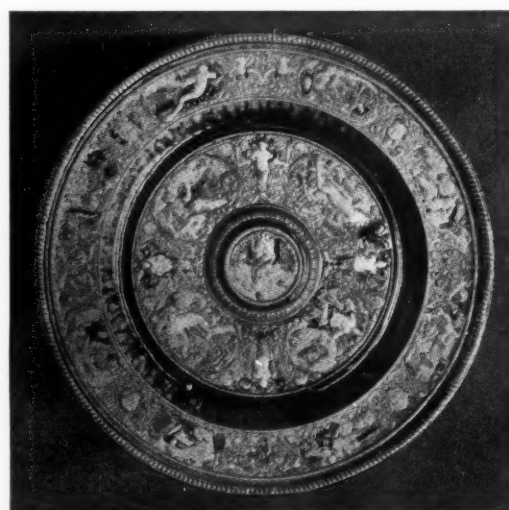
Sand	30
Minium (lead oxide)	35
Potassium	10
Borax	25
and he added to it	
for his yellow enamel; protoxide of iron, 10	
for violet; oxide of manganese	4
for blue; oxide of cobalt	3
for green; oxide of copper	4
and for yellow brown;	
oxide of manganese	2
oxide of cobalt	3

Some of the most valued Palissy pieces are decorated with figures for the modeling of which he probably employed sculptors of great talent. He also took moulds direct from original works in chased metals. It is thus that he reproduced some of the famous pewter plateaux and ewers of Francois Briot. But his most popular and best known dishes are the rustic dishes decorated with fishes, reptiles, shells, etc., always molded direct from nature, M. André Pottier has discovered in a manuscript of the 16th Century and thus describes Palissy's mode of procedure:

"To prepare the motifs of the composition a sheet of tin was used, upon which was fixed by means of Venetian turpentine the bed of delicately veined leaves, of pebbles or of petrified substances, that constitutes the usual ground of his compositions; upon this was arranged the principal subject, the animals, reptiles, fishes and insects being fastened down by very fine threads passed through small holes made with an awl in the metal sheet. Finally when the whole had been brought to a point of perfection by the execution of a crowd of details which varied according to circumstances, a layer of fine plaster was run over it all in order to form the mould. The animals were afterwards carefully withdrawn from their plaster envelope, so that nothing hindered their being used immediately again in the composition of some other subjects."

In 1588 Palissy was arrested for his religious opinions and thrown in the Bastille where he died in 1590 at the age of eighty, but in the last part of his life he was rewarded for his early failures by ever increasing fame. This fame has grown ever since, and when the rare Palissy dishes which are not buried in Museums come out for sale in the auction of private collections they bring enormous prices. The following high prices were paid in recent years:

Temperance dish, from the pewter plateau by Francois Briot (De Lafaulotte collection sold in 1886)	\$5,140
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Palissy dish. A reproduction of Francois Briot's famous pewter plateau "Temperance" Collection of Geo. Salting Esq. From French Pottery and Porcelain by Henri Frantz.

Two cups on pedestals with monograms of Henri II, Catherine de Medicis and Diane de Poitiers, one in green enamel, the other in marbled enamel, each	2,300
(Baron Seilleres collection sold in 1890)	
The Water, rectangular bas relief (for the Louvre)	5,400
Large dish, marine deities	2,000
Large dish, Diana	2,160
Two ewers, helmet shape, Pomona and a Spring, in different colors, each	3,900
Salt cellar, Neptune Standing upon the Waves	1,400
(Spitzer collection sold in 1893)	
Large circular dish, Diana Seated	3,220
(Ch. Stein collection sold in 1899)	

and there is little doubt that, if some of these rare dishes were offered for sale to-day, they would fetch much higher prices.

What then makes the value of a Palissy dish, of a faience d'Oiron, an old Sèvres or Dresden vase, of the Italian, French or Dutch faïences of past centuries, also of the old Chinese masterpieces and of all wares for which collectors and Museums are willing to pay such fabulous figures? Is it simply their age and rarity? This certainly accounts for a good part of the price, but not all, for a common piece of pottery, however old or rare, will bring very little money. Neither can it be said, in the case of many of these high priced wares, that their artistic merit is one of the main causes of their value. A number of the old Sèvres and Dresden vases, if judged from the modern standard of artistic merit, will be found to be sadly wanting in regard to shapes as well as decoration. And there is nothing in the Palissy decorations which should appeal very much to modern taste. The loading of dishes with bugs, lizards, fishes, shells, etc., is hardly to be commended, however true to nature the animals may be. Palissy may be said to have been the founder of this school of naturalistic decoration which has had an extraordinary vogue until to-day and is fortunately giving place to a better understanding of the rules of design.

But if the Palissy ware is not to be highly commended from an artistic standpoint, it will be found to have, in common with all wares which are greatly valued by connoisseurs, a quality which is the fundamental quality by which all craftwork should be judged, and that is technical excellence, perfection of workmanship. If Palissy used only a common clay and an ordinary lead glaze, he used these common materials with such skill that the numerous imitations of his ware have always been easy to de-



PERSIAN PLATE (South Kensington Museum)—Copy by DOROTHEA WARREN

Color scheme in soft green browns, yellow and blue.

teed, although some of the reproductions made by clever craftsmen of the beginning of the 17th Century are almost equal to the productions of the master.

The lesson which the past teaches us should not be lost sight of by craftsmen of the present day. It seems to be better understood in France than in this country. There individual artists strive for technical excellence and such men as Lalique, Thesmar, Doat, Naudot and many others produce work which can compare favorably with the work of the past. In this country our many schools and guilds of crafts seem to work more for artistic effects than technical skill. This is not a true and durable standard of merit because taste in decoration changes from one generation to another and from one country to another.

Works of art should have technical merit first, whether their artistic qualities appeal to the taste of our generation and of our country or not. Then only will they live.

WISTARIA (Supplement)

F. B. Aulich.

FIRST mark the position of the bunches with a crayon then with a large tinting brush. Wash in the background with Warm Green shading with Olive Green and a few marks with Pompadour.

Put in the leaves with the same color and wipe out the lights with a pointed brush (digger).

With a rag put over forefinger, rub out the flowers from the background and paint them with Blue Violet, Deep Violet and Turquoise Blue, for mixing the blue violets, a little Lemon Yellow for the centers.

The second fire is a repetition of the first treatment, only put in the drawing of the flowers with your fine brush and stemmer.



SIX PLATES IN JAPANESE DESIGN

Emma A. Ervin.

IN all these designs the greatest care should be taken to get accurate drawing, studying carefully the shading of line and handling every part in the most delicate and careful manner, giving crisp little touches where indicated, especially in the drawing of birds. I would suggest that for the first firing the drawing be made in Outlining Black, allowing it to be grey where the lines are less accentuated. By doing this first you can more easily detect mistakes. In the next firing tint the backgrounds, keeping them very light and blending the colors as you see in Japanese prints. Then wipe out where necessary and fill in color.

In No. 1 the background is tinted from a pale yellow into blue. The flowers are white with yellow centers and pink buds. The bird has a white breast with yellow and grey touches where it comes in contact with dark parts. The head is black shading into deep blue. The tree trunk is all grey and black.

(TO BE CONTINUED)

WISTARIA PANEL (Page 125)

H. Barclay Paist

BEGIN by tinting the panel or vase with a mixture of Copenhagen Grey three-fourths, and Copenhagen Blue one-fourth. After firing trace on design. Model flowers delicately with same mixture on the light side of the bunch, and add more Copenhagen Blue and Aulich's Blue Violet to model the darker side of the bunch. Leave the background for the lightest places, model very simply following the values in the study. Use Grey Green for the leaves and stems. Go over the work twice if necessary and in outlining for last fire. Use Copenhagen Blue and Blue Violet mixed for the flowers and Olive or Dark Green for leaves and stems.



PLATE, JAPANESE DESIGN—EMMA A. ERVIN



RASPBERRIES—MAUD E. HULBERT

RED RASPBERRIES

Maud E. Hulbert

PAIN'T the berries with a square shader to show the light and shade, using Deep Blue Green and Warm Grey in the lights and Ochre and Pompadour in the shadows. While wet work them up with a pointed shader, using Pompadour and a little Blood Red and picking out the lights.

Wash the leaves in with Deep Blue Green, Yellow Green, Moss Green, Shading Green and Brown Green.

Use Brown Green and Finishing Brown in the stems and Copenhagen Grey and Violet of Iron in the shadow leaves and berries.

Paint the ground under the leaves and berries with Chestnut Brown. Tint with Ivory glaze.

In the second and third firing use the same palette, model the berries and leaves more and wash over some of them with the colors in the ground.

* * *

 CURRANTS
Maud E. Hulbert

TREATMENT BY JEANNE M. STEWART*

AFTER sketching design and tracing lightly in India Ink, lay in the background with flat grounding brush, shading from Ivory Green to Yellow Green, and Shad-

ing Green and Black Green in darkest tones, leaving strong dashes of Ivory in sharp lights. Carefully wipe out the prominent berries and leaves, and the lights of those in shadow while the background is still wet that they may be softly blended and merely suggested. Lay in currants in Lemon Yellow and Yellow Red in light tones; Pompadour Red and perhaps a little Ruby Purple (if more of a ruby red is desired) in dark; wiping out high lights with a fine pointed shader while color is still open and touching Chestnut Brown on blossom end. Lay leaves in simply in Yellow Green, Blue Green, Olive Green, Shading Green and Brown Green, omitting detail. Use Ivory Yellow, Yellow Green, Chestnut Brown and Pompadour in stems. Suggest cool shadow leaves in Yellow Green and Grey for flowers; warm ones in Pompadour and Grey for flowers; shadow berries in a light tone of Pompadour. These may not be put in until the second fire.

In the second painting strengthen dark tones in background, prominent leaves and berries and bring out detail with same colors as in first fire. Sometimes a third fire is necessary to give sufficient depth of color and softness of outline.

*Mrs. Hulbert's treatment having been mislaid, we give here the treatment of a currant study by Miss Stewart, formerly published in KERAMIC STUDIO.



CHERRIES—MAUD E. HULBERT

PAIN'T the cherries with Dark Blue Green, very thin in the high lights, and Carnation No. 1; Blood Red and Violet of Iron in some of the more shadowy ones.

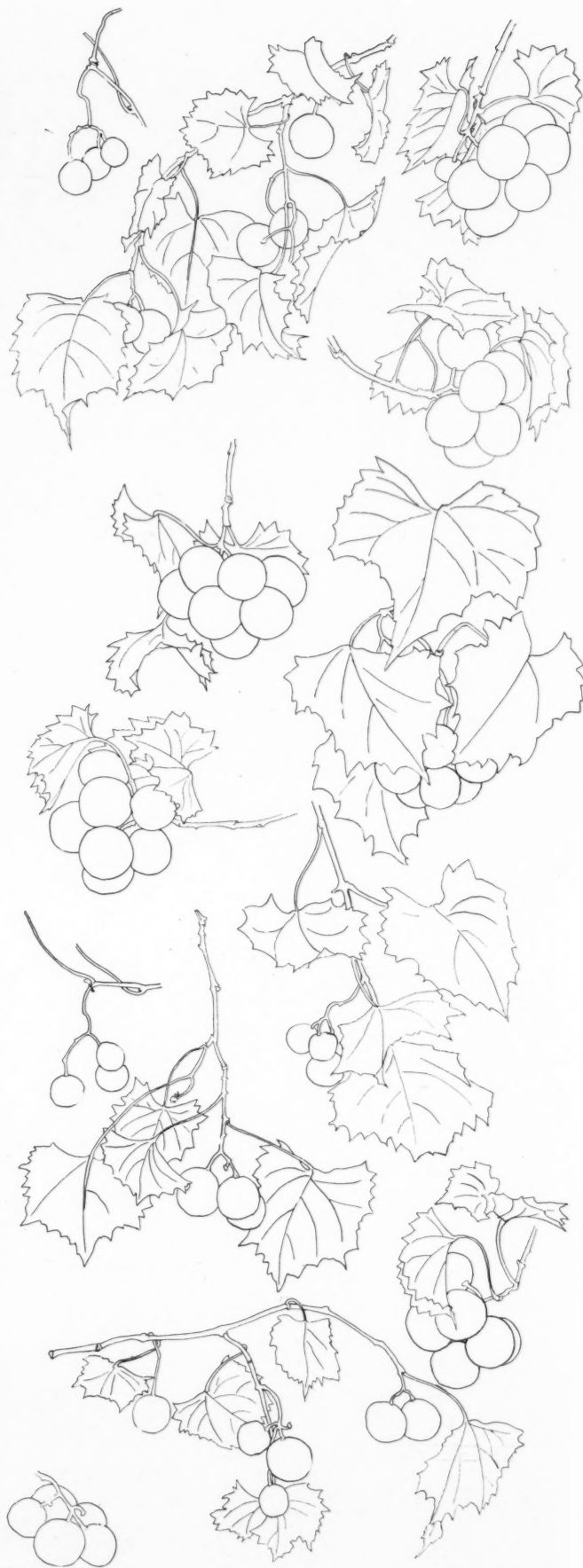
Chestnut Brown, Deep Blue Green and Finishing Brown in the branches; Deep Blue Green, Moss Green, Brown Green and Shading Green in the leaves and stems. Always give fruit at least three firings.



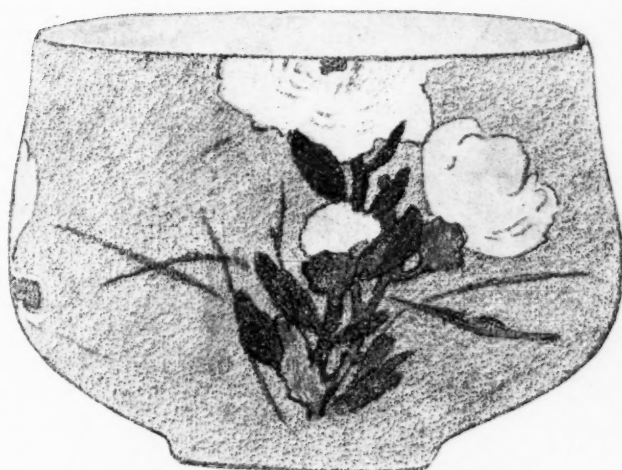
CURRENTS—MAUD E. HULBERT



DECORATIVE PANEL—GRAPES—FRANK FERRELL



PEN STUDIES OF GRAPES—ALICE WITTE SLOAN



From "The Kokka". To show how fine a quality of design a naturalistic arrangement of flowers may express.

DESIGN FOR THE DECORATION OF CHINA

Caroline Hofman

SEVENTH PAPER

WE all study for the satisfaction of *knowing*, to keep in touch with the times; and that what we do may meet the increasing public demand for more and more beautiful craft-work.

For we recognize that the work we do in our studios expresses our own taste, and that it must be both beautiful and useful enough to make others wish to possess it.

Let us see, then, how our fellow craftsmen are meeting these questions, and we can be guided by them as well as by our own experience.

We sometimes hear china-painters complain that they are forced into doing a style of work which they themselves do not approve; that "people *will* have it" and they must comply.

No doubt this does sometimes occur, but isn't it possible that there is less necessity for continuing this embarrassing situation than they seem to think?

Isn't the fact this:—that the work which a given decorator can do *most skillfully* is oftenest demanded of him?

This would mean that each china decorator (every craftsman, for that matter), can grow into just whatever line of work he wishes to.

We can see that it is no longer an experiment, but is borne out by common experience among progressive workers, that when they have taken some portion of their time to become familiar with design, and have kept the principles in mind whenever they were at work, they have been able to interest a great many more people in their work, and to teach much more efficiently. Their decorative work brings

them greater returns, and takes on a much more vital meaning to themselves.

It is the general belief among those who have considered the question, that the higher the aims are of the individual china-painter to-day the more successful and firmly established he will become; for china-painters are only beginning to realize how great a future their art is capable of, by studying more closely its greatness in the past.

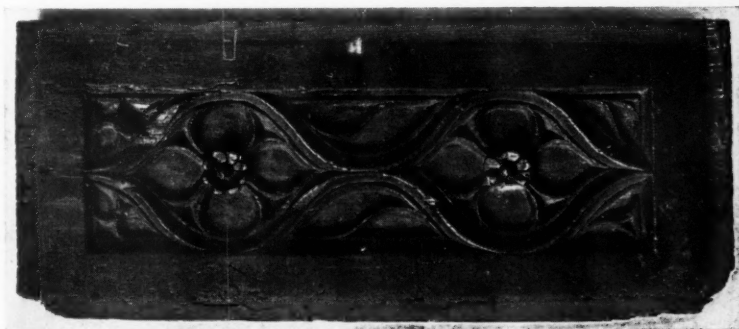
Our work is taking on more dignity as an art, and more importance as a craft, day by day.

And with this increased breadth of outlook comes, to every serious worker, the desire to understand, and to make use of, the fundamental principles of design.

For there must be knowledge of design before even the most skillful hand can make its work interesting; those principles which are an adjustable handle to fit the tools of any craft. Metal workers, embroiderers, weavers, those who do lettering and illuminating,—all craftworkers in fact, need just this knowledge of design that we have been discussing;—the governing laws of space—art. Have they not, these principles, seemed very simple, and surprisingly few? (Remember we have only dealt with the broadest ones, and have not digressed into other divisions of the study.) But these few alone lie at the foundation of every work of art.

May we review them here, in closing this series of articles which has kept us in touch with our readers for so long? We have been trying to demonstrate that beauty depends upon suitable construction, good proportion, and grace of line;—that design depends upon a good proportion of dark and light masses, good *shapes* in the masses of both dark and light, and in keeping one *main* interest,—all other parts of the design being kept entirely subordinate to it.

Even if we are to do something in natural treatment of flowers let us keep the arrangement (the "design") well



The property of the Metropolitan Museum of Art. A little study in spacing.



From photograph of an early Florentine velvet



The property of the Metropolitan Museum of Art. A chair of the Chippendale period illustrating design in household furniture.

under control of these laws, keep our coloring flat, and perhaps we shall achieve something as charming and decorative as the little bowl in our illustration (which is, by the way, one of the illustrations used by Mr. Fenellosa in his delightful lectures on Chinese and Japanese art).

And now, since we have begun studying design, are we not going to look for it in everything, out of doors and in, simply for our own interest and pleasure?

Have you ever taken any special notice of the moldings around your doors and windows? Study them a bit, to see whether they are well-spaced, and are proportioned in width to the size of the opening. Some one *designed* those moldings, and now he is being judged as to whether his work was well done or not.

What of the chair you are sitting in? Is it graceful, well proportioned? Has it "style" in the sense of being well designed?

The carpet and the wall-paper about you may be of your own choosing, and are, no doubt, simple and harmonious; but doesn't the spacing of the figures in them interest you more than it did before?

Then, there is the new dress, or perhaps a new tie, to be judged with the eyes and from the standpoint of a student of design.

Is the clock well-proportioned? And what decoration supports it on the mantel-piece? Someone has, perhaps unconsciously, made a composition by placing those things on the mantel-shelf, and it will either meet our "touch-stones" or it will not.

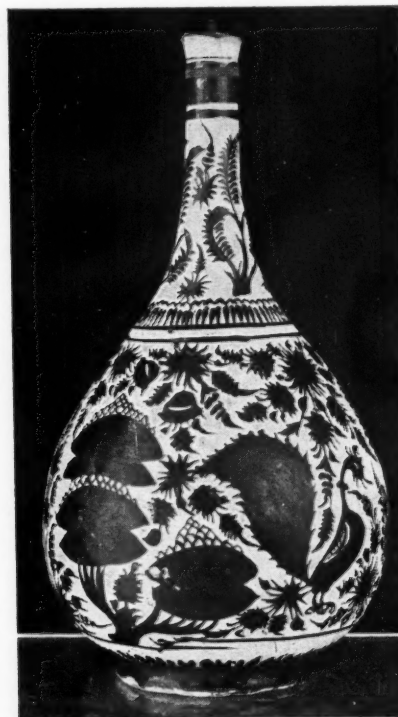
Everywhere about you you will begin to see designs; you will notice the pattern on your table-cloths, the shape of your spoons, in a way perhaps you have not done before. And it may be that some bit of bric-a-brac,—which you never liked, but could not say *why* before,—will show its character more clearly now, and be banished in consequence.

Let us not allow ourselves to find fault too liberally, however; it is *appreciation of the beautiful* we are seeking, and Emerson says something to the effect that we are "not to bark against the bad" but are at all times to "chant the praises of the good."

And surely such "chanting" will help the world more

than fault-finding ever can. And now, for the sake of making beauty a part of our lives, and of other lives, by expressing it in our daily work, shall we not all fall to and do our share *heartily*?

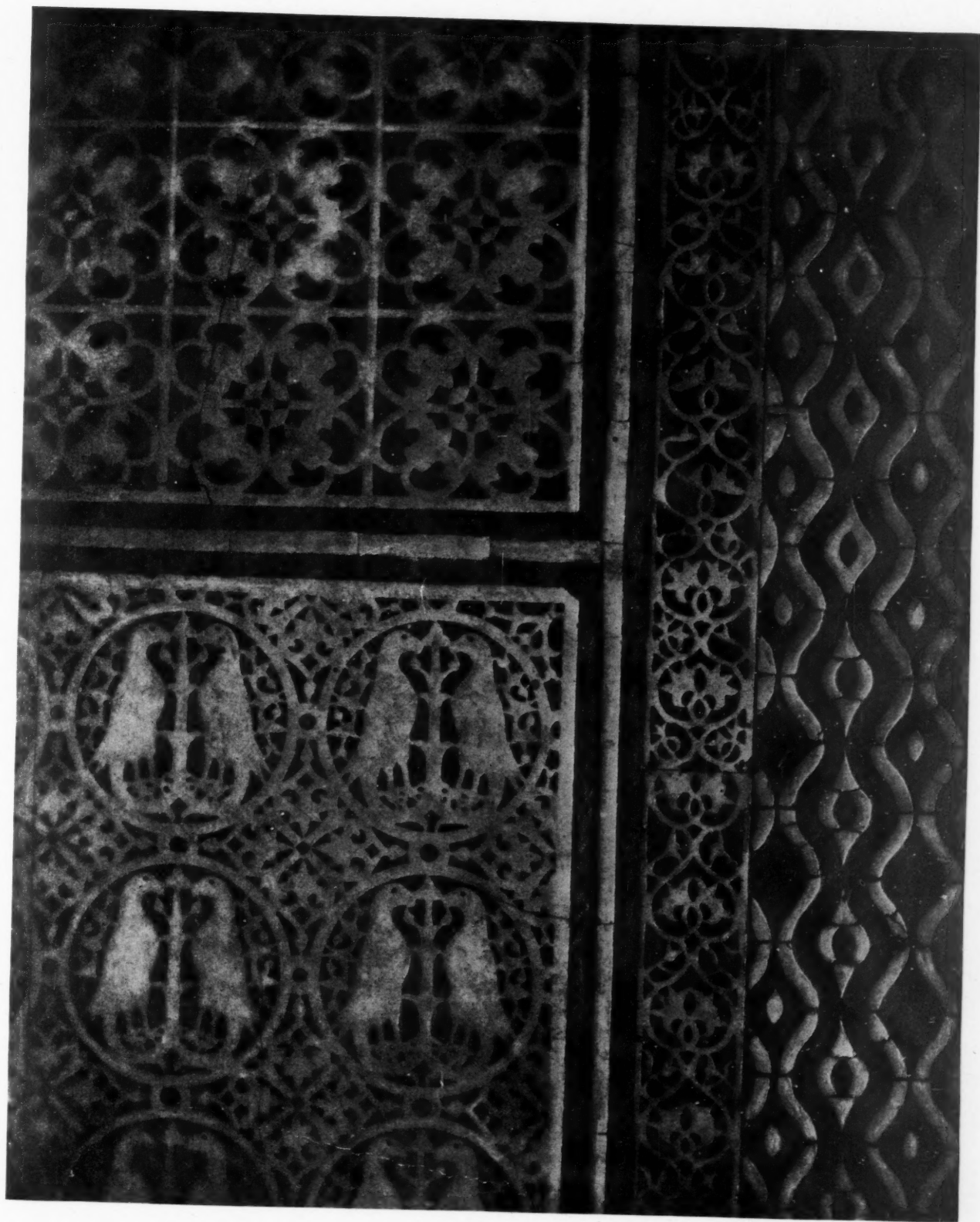
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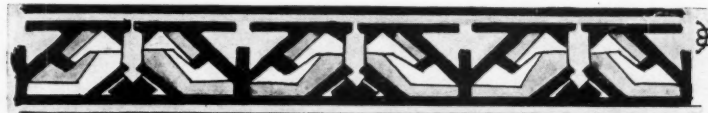
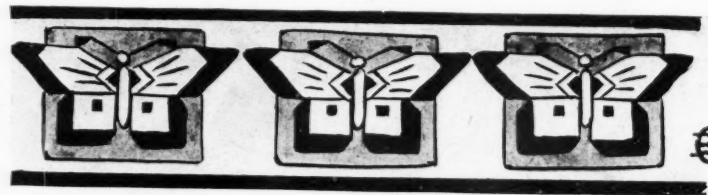
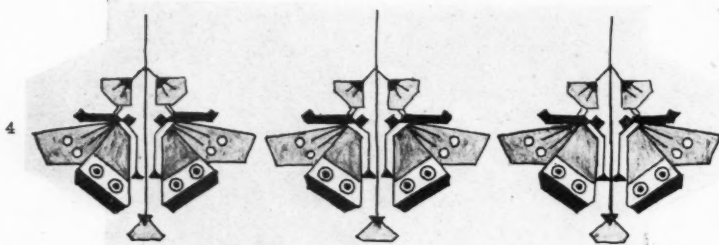
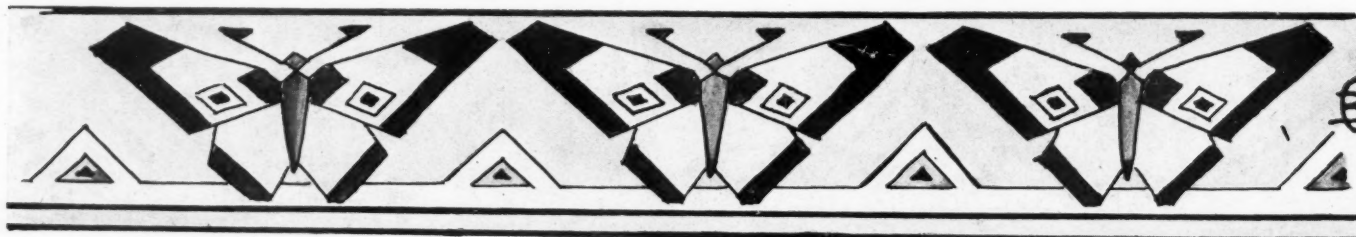
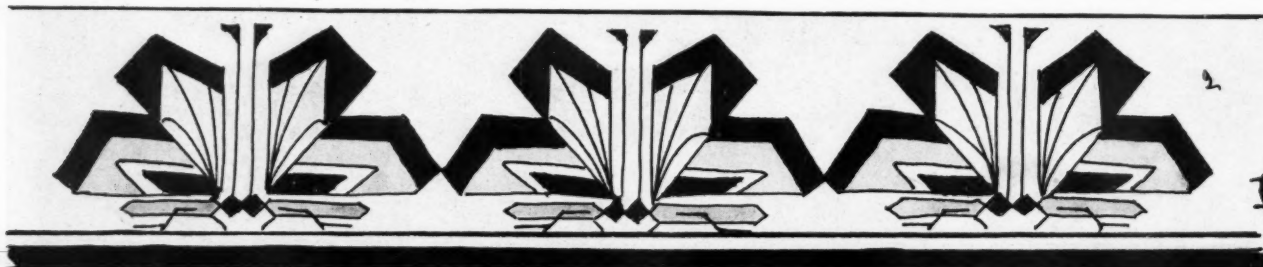
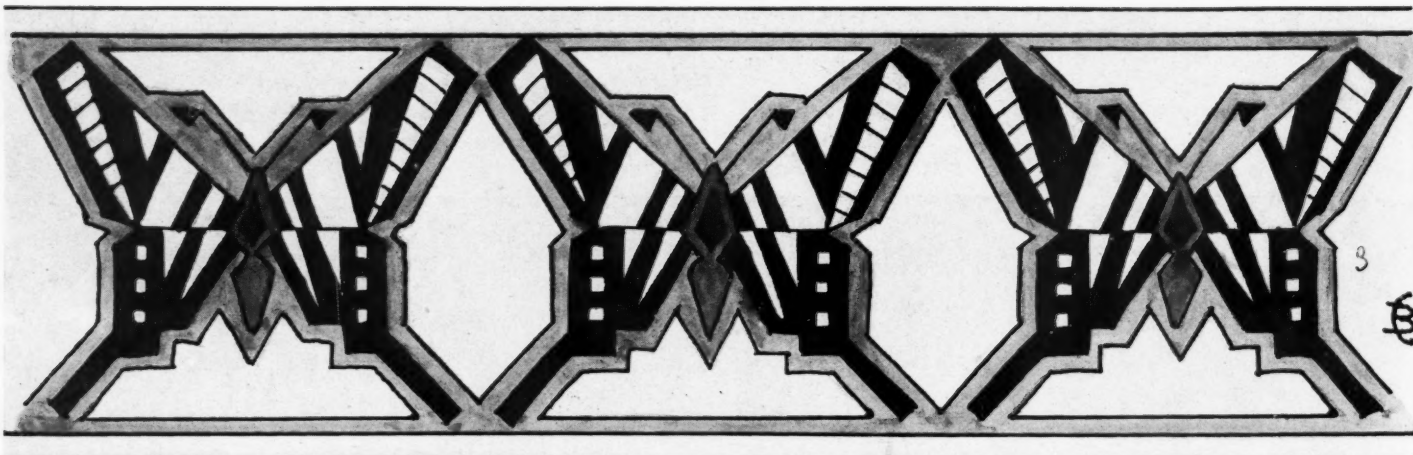
The property of the Metropolitan Museum of Art. An illustration of good proportion of dark and light.

CONCERNING TILES

That thoughtful writer, Mr. Lewis F. Day, thinks it is a question how far tiles are fitted for the purpose of panels in cabinets and the like. In most cases, he says, panels of wood, carved, inlaid, or even painted, would be preferable; but if tiles are used they should at least appear to belong to the piece of furniture in which they are framed: "For example, blue and white tiles set in dark wood attract the eye to the tiles instead of to the cabinet. If it is desirable that some one tone should pervade a room, still more necessary is it that one general tone should characterize a piece of furniture. Splendid things have been done in ebony inlaid with ivory, it is true, but the most harmonious results have been obtained by distributing the ivory, in somewhat minute detail, pretty evenly over the surface of the object, and allowing it only to culminate in patches where prominence was desired. So with tiles in furniture; though they may be the culminating points of color, they should be no more than the culmination of the color about them. It was a common practice some years ago to stick oval plaques of Wedgwood ware in the centres of ebonized cabinet doors, and the first things that you saw on entering a drawing-room was usually this staring plaque of white and unpleasant gray. The figure may or may not have been delicately modeled after Flaxman, but there was no doubt whatever of the fact that the panel put an end to all possibility of repose in the effect of the furniture. Tiles that assert themselves are certainly misplaced. Another simple means of economy, and one which is not often enough employed, is to arrange tiles in such a manner that the simpler and less expensive serve as a frame to more important ones, which, being few, we may afford to pay for at the price of art."



FROM PAVEMENT OF THE BAPTISTERY AT FLORENCE



CONVENTIONALIZED BUTTERFLY BORDERS

Chas. Babcock

NO 1—Black part on wings and body, and bands, gold. Light part of wing, pale grey green. Diamond shape in wing, deep dull blue. Background, cream color. Fine outlines, black.

No. 2—Dark part of wing, light shade Auburn Brown. Light part of wing, pale Yellow Brown. Body, Yellow. Small squares and triangular spots, Pompadour Red. Square space back of butterfly, Warm Grey. All outlines brown.

No. 3—Dark spot in lower wing, mixed Ruby Purple and Black. Light part in lower wing, light pink made with light wash of Deep Red Brown. Light part in upper wing, thin wash of Auburn Brown. Body and outer edge of wing, Deep Brown.

No. 4—Dark bands on wings, gold. Little spots in

band, Turquoise Enamel. Dark spot in lower wing, Dull Olive. Light part of wings, pale Yellow Brown. Body same tone deeper. Outlines, fine black. Flower, pale Olive with dull yellow center. Background, pale Buff.

No. 5—Outline all in black first, and fire. Dark parts of wing, Gold, fired, burnished, then covered with Dark Green Lustre. Dark spot in body, Black. Light parts of wing, Yellow lustre. Light part surrounding butterfly, Gold. Dark blocks in background, Yellow Brown lustre. Or carry out design in olive green and dull yellows, outlining with deep dull green.

No. 6—Dark background, Silver; light background, pale Grey Green. Butterflies and bands in two shades of Violet. Outlines, black.



DAISY AND NARCISSUS

Patty Thum.

THERE is no flower more suitable for the beginner in painting than the white daisy or marguerite, because of its absolute simplicity of structure. Although botanically it belongs to the order of the Compositae, as a designer sees it, it is the least complicated of flowers. The straight, white petals, the yellow center, the gracefully balanced slender green stem and the feathery green leaves are what you see when you look at this blossom.

Would you paint it naturalistically, the background and leaves and stem might all be a harmony in greens. Or the background might shade from lavender blue to green blue, darkest at the top in order to bring out by contrast the purity of the white blossom.

To retain this purity the color of the shadows on the white petals should be kept clear and true. You will find on observing a white blossom or a white garment that the color of white in shadow is not black and white merely, but that its tint partakes of its surroundings and the reflections cast upon its whiteness. These shadows are

bluish possibly, or blue green or yellowish green, pinkish blue, or some modification of these tints.

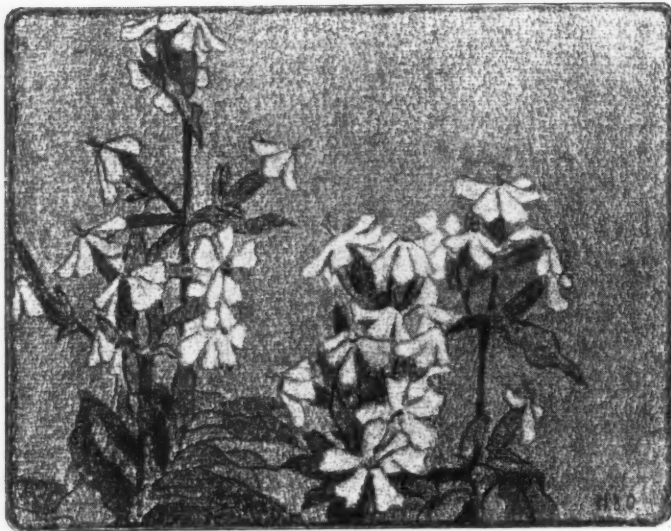
Or, the drawing might be treated as a decoration, perspective and distance in a measure eliminated. The lines of the design then should be emphasized by being delicately outlined in brown red or green brown. The background any chosen tint, the leaves an even tint of green, the white flowers left white, with yellow centers.

The very next blossom I would choose for a beginner in painting to represent (were she painting from nature), after the daisy design, would be the narcissus, because the problems which it presents are just one step further in modeling. You observe that the petals are wider than those of the daisy. They curve and turn more, consequently they must be modeled and deftly shaded more. The centers also are cup shaped instead of yellow buttons, so these narcissus centers need to be modeled also to express their shape. There will be in their depths greenish yellow shadows.

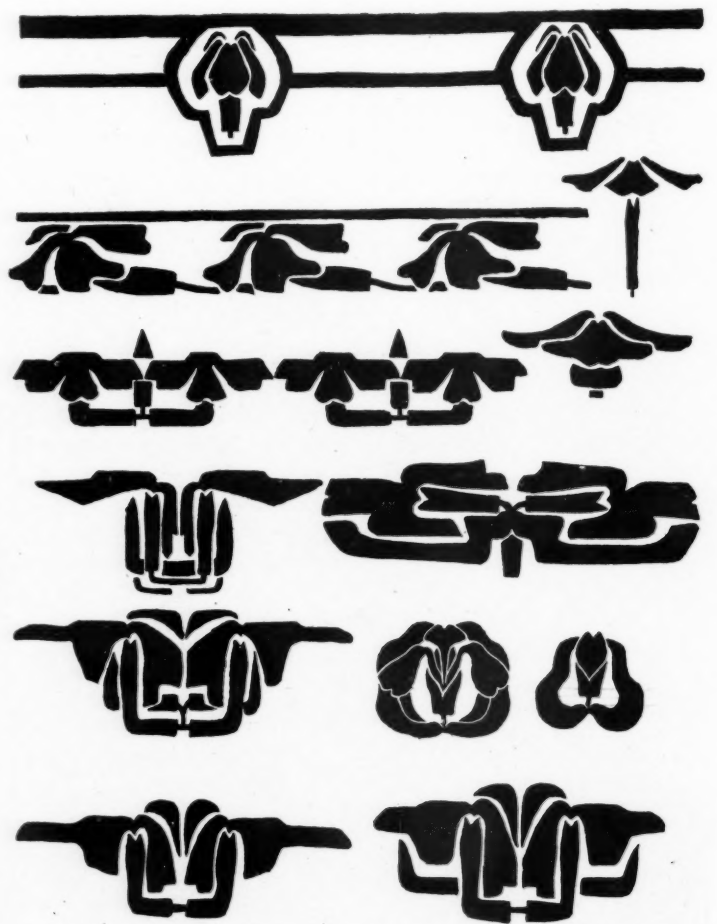
The leaves of the narcissus in this design, as is natural to the narcissus, hold themselves up in balanced grace suggesting the lyre of Apollo—the music changed to perfume.

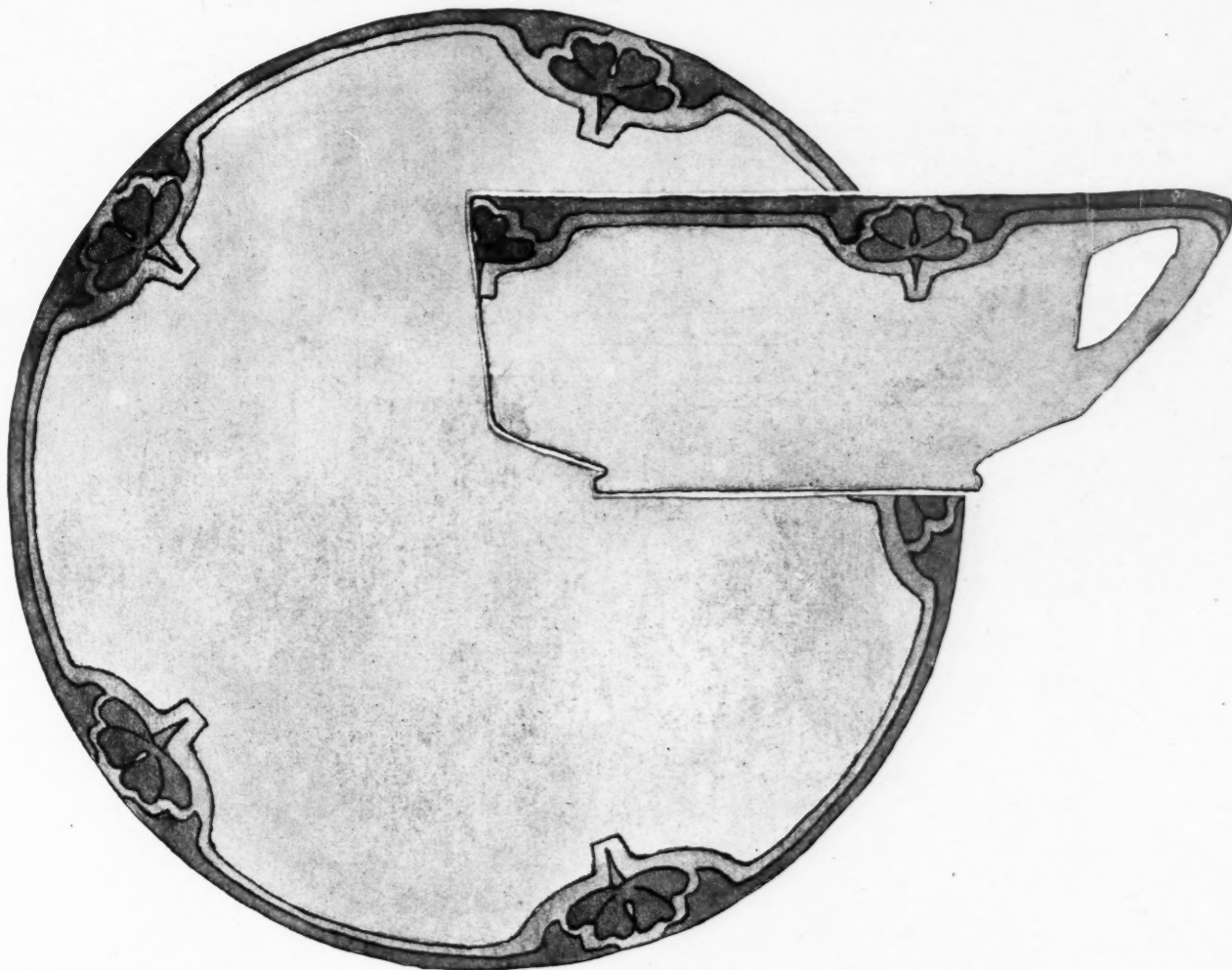
The tints of these green leaves are very lovely. They range from bluish white where the light strikes upon the green to yellow green where the light shines through the translucent leaf.



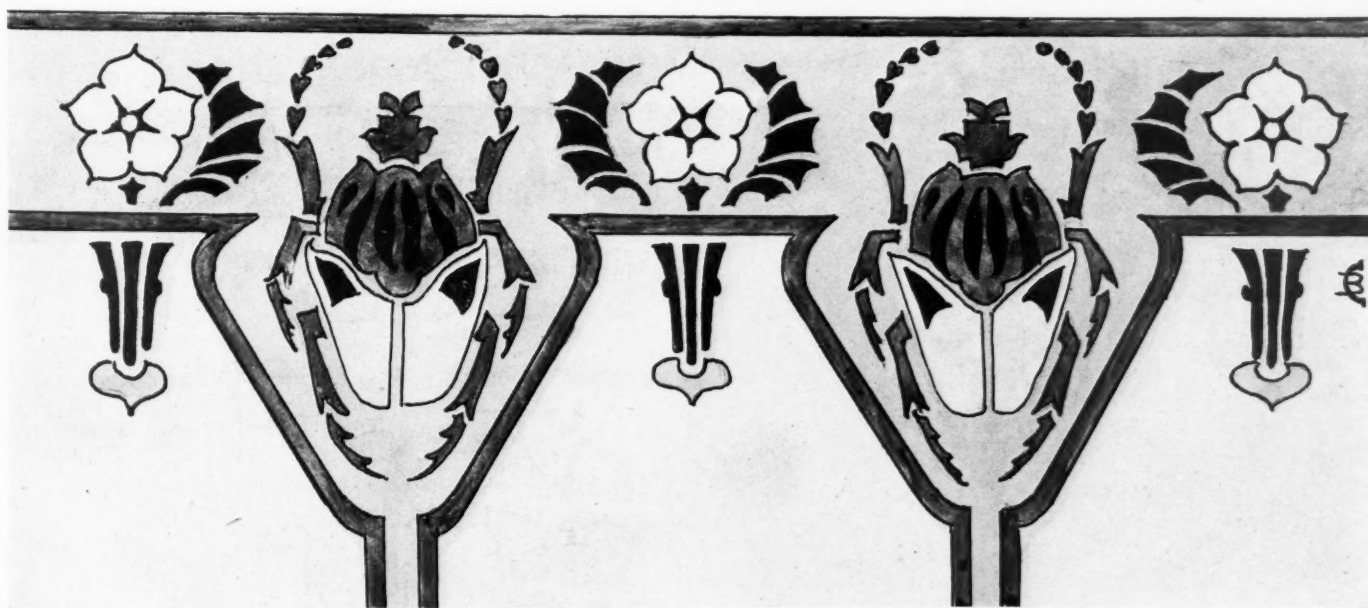


BOUNCING BETS
NATURALISTIC AND CONVENTIONALIZED
EDITH ALMA ROSS



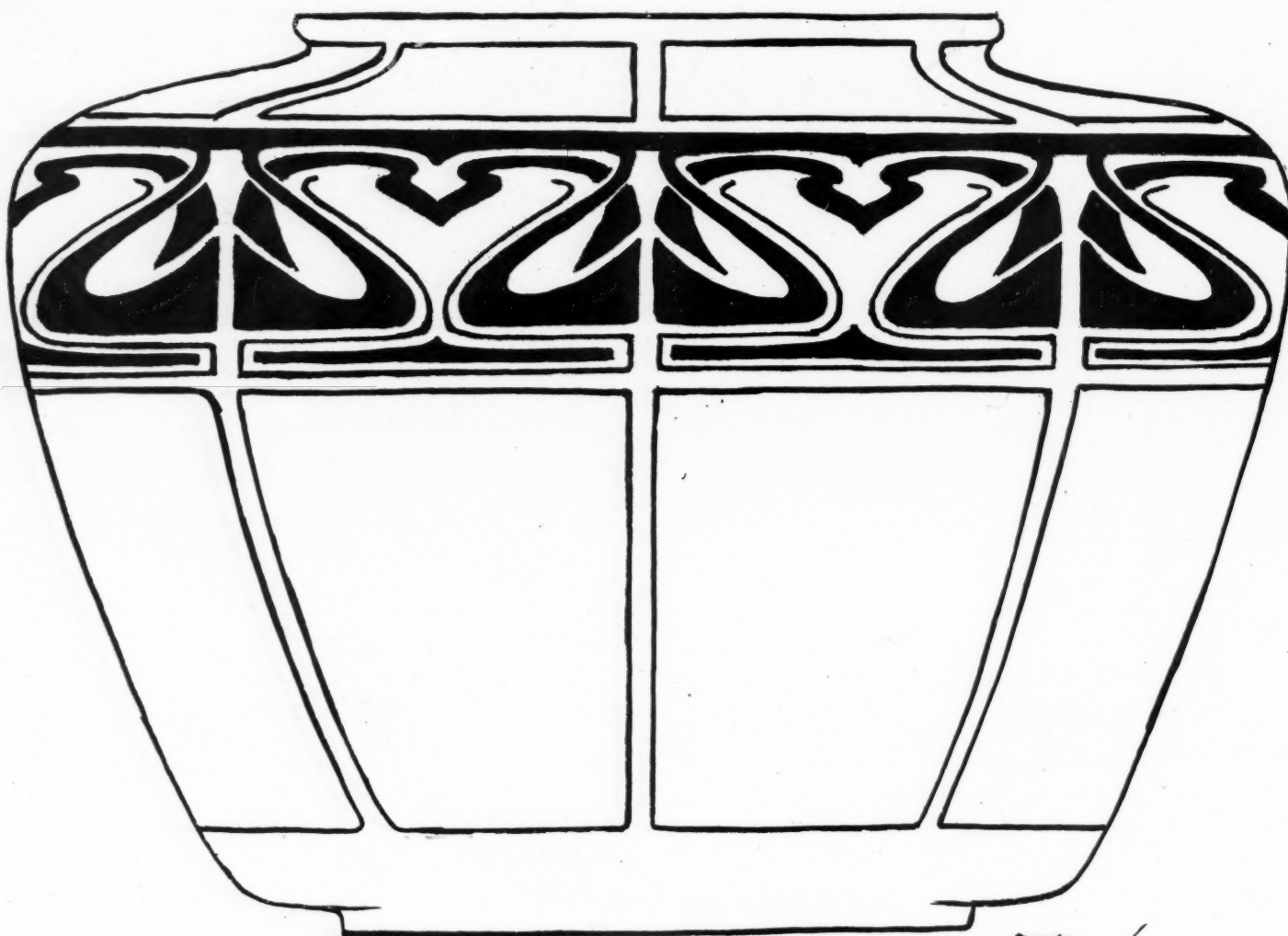


CUP DESIGN, BOUNCING BETS MOTIF—HANNAH OVERBECK



BEETLE DESIGN FOR LARGE BOWL—CHAS. BABCOCK

BACKGROUND of design, Yellow Brown Lustre; edges of band gold; flowers, pale Yellow; foliage, Auburn or Shading Brown. Beetle, Gold and Black with Deep Green Lustre over Gold in shaded part. All other parts of bowl outside, Ivory Glaze. Put design one-half foot below edge of bowl. Inside of bowl, Mother of Pearl Lustre. All outlines Black. Run perpendicular lines to bottom of bowl.



Henrietta Barclay Paist

VASE DESIGN IN OLIVE BROWNS—HENRIETTA BARCLAY PAIST

CHILD'S MUG

"SIMPLE DESIGN FOR BEGINNER"

Jessie Underwood.

HAT, sand, and band around base, Light Yellow. Hair, Yellow Ochre. Sky and water, Deep Blue Green and Apple Green. Flesh, Pink and Yellow Ochre. Dress Blood Red. Band at top of mug, base and handle, Dark Green, also lettering and outline. Handle, band and lettering in gold if preferred. Might also be done in one color, Delft Blue, Brown or Green.



WHITE ASTERS

Maud E. Hulbert

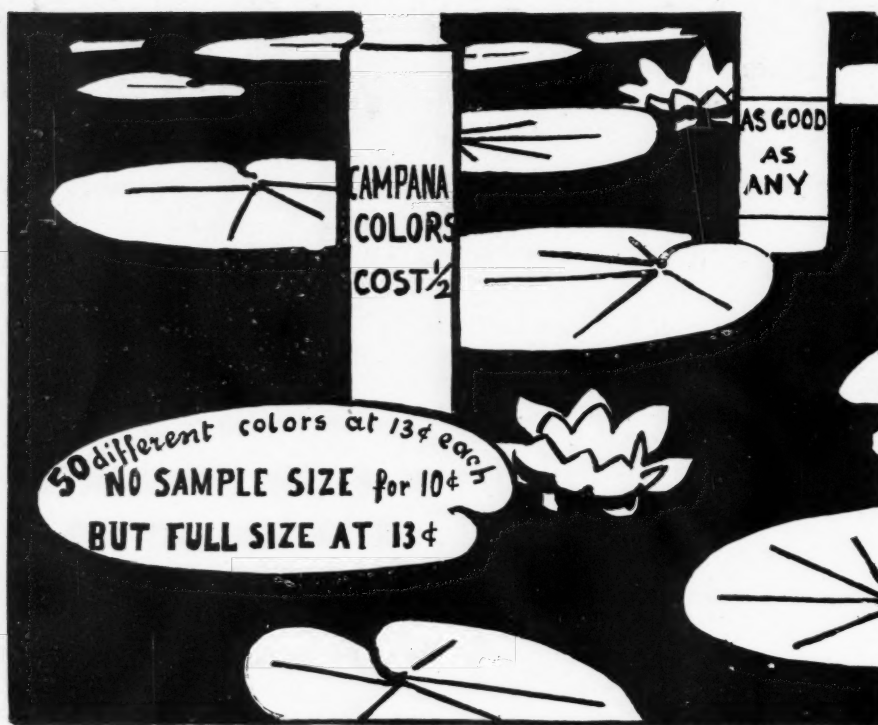
FOR the flowers use Brown Green very thin (or Grey for Flowers) in the shadows, Lemon Yellow, Yellow Ochre and Orange Red for the centers, and very light washes of Deep Blue Green for the lightest parts of the petals and some Warm Grey washes in the second firing for the shadows. Yellow Green and Shading Green, Deep Blue Green and Brown Green for the leaves.

It would also be pleasing if used for a vase, to paint it with Copenhagen Grey and Blue giving the effect of a monochrome.





WHITE ASTERS—MAUD HULBERT



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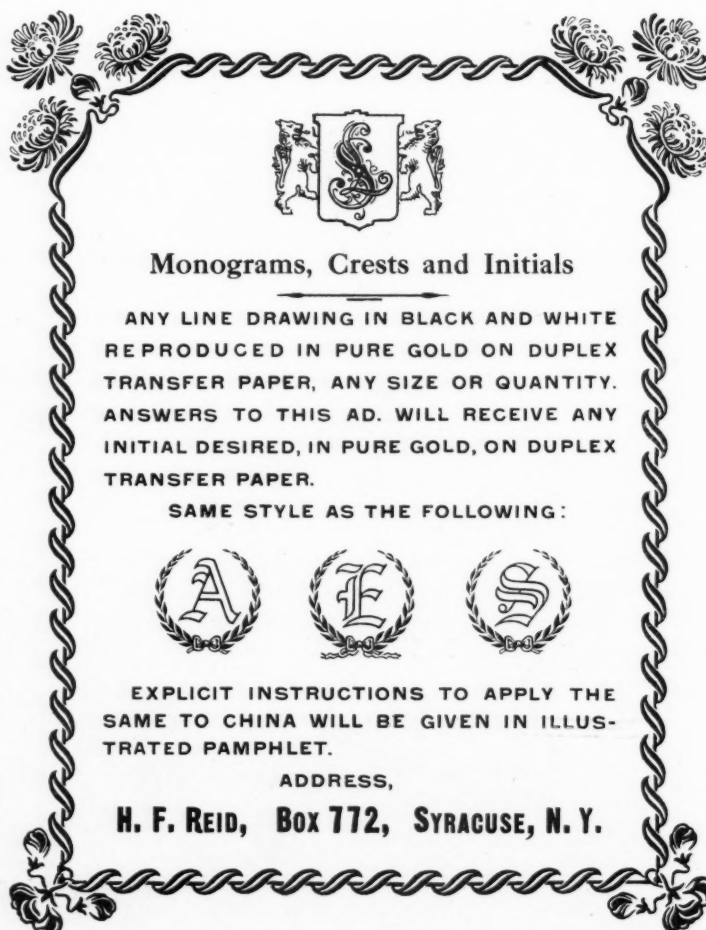
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